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AMERICAN ART NEWS.

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NEW YORK, MAY 15, 1909.

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SPECIAL ANNOUNCEMENT.

With this issue the AMERICAN ART NEWS will cease to appear weekly until the third week in October next, when the weekly issues will be resumed. The summer monthly issues will be published on Saturdays, June 12, July 17, August 14 and September 18. These issues will contain whatever of American art news the summer months may bring, and the condensed news from European centers, of interest to our readers. The June number will give some of the features of all important sales and exhibitions in Europe.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- Bauer-Folsom Co.—Selected American Paintings.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.
- Brandus Galleries, 712 Fifth Avenue.—Second New York Salon, by the Society of French Engravers, of original etchings in colors.
- C. J. Charles.—Works of art.
- Clausen Galleries.—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.—Ancient and modern paintings.
- Ehrich Galleries.—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries.—Fine old English furniture, and a collection of old and modern paintings.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
- Macbeth Galleries.—Paintings by American Artists.
- Montross Gallery, 372 Fifth Avenue—Selected American paintings.
- Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.
- Oehme Galleries.—French and Dutch paintings.
- Louis Ralston.—Ancient and modern paintings.
- Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
- Yamanaka & Co.—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.—High-class paintings.
- Washington (D. C.)**
- V. G. Fischer Galleries.—Fine arts.

Germany.

- & S. Goldschmidt, Frankfort.—High class antiquities.
- G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.
- London.**
- James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.
- Obach & Co.—Pictures, prints and etchings.
- Shepherd Bros.—Pictures by the early British masters.

ART AND ARTISTS EXCHANGE.

Count Johann Heinrich von Bernstorff, the German Ambassador, was guest of honor at a luncheon at the Chicago Industrial Club, May 5. The Ambassador, in a brief address, suggested the exchange of artists and works of art as well as of educators between the United States and Germany. "We have between Germany and the United States exchange professors, exchange teachers, and we should also have exchange of artists and works of art," said Count von Bernstorff.

WHO BOUGHT THE HOLBEIN?

Mr. J. Pierpont Morgan, who arrived in London the day after the announcement that the Holbein had been sold, said that he had offered the Duke of Norfolk \$250,000 for it three years ago, but then the Duke was not willing to sell it.

New proposed tax on ground rents in the towns, the increased income tax on the wealthy, the newly graduated death duties, determined the Duke to sell the finest picture of his possession, though for thirty years it has been loaned to the National Gallery. Lord Balcarras, chairman of the National Arts Collection Fund, has issued an appeal to the public for \$360,000 to purchase the portrait, and Mr. Morgan has offered to subscribe \$50,000 toward a fund to purchase the picture for the National Gallery. The question is also raised whether the Duke may not be debarred from the sale by the private act of Parliament, entailing Arundel Castle and all its contents on the holder of the title.

The Duke of Norfolk is the present representative descendant of the then Earl of Arundel and is himself Earl of Arundel, which title, by the way, is conferred as title of courtesy upon his son. It is not certain whether Holbein's painting is included in the aforesaid schedule, but Mr. Fox-Davies contends that this point can be settled, as the schedule must exist in the records of the Court of Chancery and can be found by an expert search.

The picture was undoubtedly in possession of the Arundel family when the act was passed, and it is inferred that it was named in the schedule, in which case the Duke of Norfolk has not the power to sell it. Mr. Fox-Davies' contention, moreover, would establish the fact that the Duke was not empowered to remove the picture from Arundel Castle. Assuming this contention to be correct, its loan for the past twenty-eight years to the National Gallery has been illegal.

Mr. Fox-Davies contends that the Duke's interest in the picture is merely a life interest in the possession and enjoyment thereof conditional upon it remaining in the Arundel Castle. This interest, says Mr. Fox-Davies, he has now sold for \$305,000 to Colnaghi & Co., who in nowise become the owners of the picture. All they obtain from the deal is the right to enjoy the picture themselves and to let others enjoy it during the Duke's life. Nor would the Duke be able to evict them from Arundel Castle as trespassers if they attempted to enjoy their right, because the law implies the right of access.

It would seem also that Colnaghi & Co. acquired the right to admit the public to see the picture at any charge they like to fix, the Duke being powerless to prevent them. Mr. Fox-Davies admits the possibility of the act of 1627 having been repealed by some subsequent act, in which case the Duke's treatment of the picture is legal, but he has not been able to ascertain the existence of a repealing act and does not believe that such an act was ever passed.

He accordingly urges that an exhaustive examination of the records be made, a matter which will involve some expense and the labor of many days, perhaps weeks.

(Continued on page 4.)



MARTHA WASHINGTON.

By Gilbert Stuart.

On exhibition at the Ehrich Galleries.

Paris.

- E. Bourgey.—Coins and medals.
- Hamburger Fres.—Works of Art.
- Kleinberger Galleries—Works of Art.
- Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres—Art objects for collections.
- Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

- Fifth Avenue Art Galleries, 546 Fifth Avenue.—Rare rugs and oriental curios, May 19, 20, 21, 22, at 2.30 o'clock.
- A valuable collection of ancient and modern paintings, to settle several estates, May 20, 21, at 8.30 o'clock.

WATER COLOR SALES.

The sales at the American Water Color Society, through Monday, are as follows: Florence F. Snell's "High Street—Crambrook," \$40, and "The Village Green," \$40; H. W. Faulkner's "Canal at Malcantan," \$75; Edward Dufner's "Late Afternoon," \$100; Henry I. Cobb's "On Madison Avenue," \$50; E. Percy Moran's "A Maid in White," \$50; W. R. Derrick's "Nightfall in Brittany," \$150; W. Merritt Post's "November Morning," \$350; Walter Palmer's "Nearing Sunset," \$200; C. F. Mielatz's "Washington Square," \$26; George Senseney's "Silence of the Night," \$32, and C. F. Lester's "Castles in the Air," \$100.

ART IN THE MAGAZINES.

In his appreciation of Ignacio Zuloaga, in *THE CRAFTSMAN* for May, Christian Brinton writes with enthusiasm, defining clearly the artist's position as a master of his art, and rejoices that in place of the shallow and meretricious school of Fortuny have arisen two such leaders as Zuloaga and Sorolla, of the present nationalistic movement in contemporary Peninsula painting.

In his special line Zuloaga stands unapproached, and possibly unapproachable, Mr. Brinton thinks, and that although radically different in conception and execution, the art of each is equally national and typical of Spain, and the secret of the enthusiasm of the public for the work of these painters lies in their strong racial accent, manifest in every stroke of the brush. Sorolla, the painter of nature, broadly speaking, and Zuloaga, the painter of humanity in some of its more sombre and less attractive forms; and it is to their lasting glory, according to Mr. Brinton, that they are not only national but local in their inspiration, and paint Spain as she is, with her loves and her hates and her traditions, in her sunshine and in her shadows.

Four illustrations from Zuloaga's paintings accompany the article, "Village Bull Fighters," "The Sorceresses of San Millán," "Family of a Gypsy Bull Fighter," and "My Cousin, Candida."

Christian Brinton, writing in the May *CENTURY* of the exhibition of Spanish pictures by Joaquin Sorolla y Bastida and Ignacio Zuloaga, recently seen in New York by 175,000 people, says: Rarely has such a display by two such distinctive painters been seen among us, and, indeed, few men in the history of painting have given a more sovereign demonstration of the sheer power of eye and hand. Mr. Brinton shows how, almost alone, these two painters have in large measure restored the artistic prestige of contemporary Spain; and how, though their work is absolutely opposite in conception and appeal, the art of each is typical and racial. Several reproductions of significant canvases are reproduced with Mr. Brinton's article. Mr. Glenn Brown, secretary of the American Institute of Architects, contributes a paper on "Mr. Roosevelt's Service to Art," and Mr. Robert Haven Schauffler, writing on "Munich—a City of Good Nature," says: Munich, is, in part, a creation of the nineteenth century. Yet when one sees how artfully and lovingly she has woven the new about whatever remains of the old it is easy to understand why she has been Germany's artistic leader for the last hundred years, and why such geniuses as Lenbach, Von Uhde, Schwanthaler, Orlando di Lasso and Richard Strauss have felt at home there.

Lovers of art and especially art students, will find the paper on "A Trip Through the Metropolitan Museum of Art With Sir Caspar Purdon Clarke, as Guide," in the *WOMAN'S HOME COMPANION* for May, both interesting and instructive. This valuable article is illustrated by exquisite reproductions of famous paintings. Other articles of interest are "The Art of Economy," by Mrs. John Van Vorst, and "The Commuters of New York," by Albert Bigelow Paine. "An Imperial Wraith," by Clara Morris, contains charming reminiscences of the Empress Eugénie.

OTTAWA (CAN.).

The annual exhibition of the "Royal Canadian Academy of Arts" was opened recently in the "Dominion Archives Building" by His Excellency Earl Grey. It was a brilliant gathering, many of the most prominent artists and architects from all parts of the Dominion being present. Lord Grey congratulated the society on the high standard of the work shown, also on the fact that the National Gallery of Pictures was soon to be removed from its present inadequate quarters to the new Victoria Museum. The president of the Academy, Mr. George A. Reid, of Toronto, gave a brief sketch of the history of the Academy, stating that a movement was being made to widen the sphere of action, taking the exhibitions further west and further east, not confining them to Montreal, Toronto and Ottawa, as had been done heretofore.

Among the most prominent exhibitors are: Geo. A. Reid, Wm. Brymner, J. M. Barnsley, Maurice Cullen, E. Dynonnet, C. A. Gagnon, E. Wyly Grier, F. L. Challoner, F. M. Bell-Smith, F. McGillivray-Knowles, A. Dickson-Patterson, G. Horn-Russell, J. Hammond and the Misses L. Muntz, H. McNicholl, M. A. Cleland, E. Seath, S. Strickland-Tully, E. A. McGillivray-Knowles, M. H. Reid.

Some of the leading architectural designs are by: R. A. Outhet, A. F. Dunlop, Norman McVicar, Edward Maxwell and Percy E. Nobbs.

PHILADELPHIA.

Katherine M. Cohen, who has been living in Florence for several years, opened her studio here recently to the public with a private view of her work. While best known as a sculptor, she has also attained high rank in her paintings and miniatures. Seventy of her works were exhibited, including the sketch model for the colossal bronze bust of General Beaver, on the Smith Memorial in Fairmount Park, impressive in its gravity and force. Among other portrait busts and bas-reliefs shown are those of Dr. Walter M. James, Mrs. Joseph P. Mumford, Rabbi-ben-Ezra, Dr. William Thompson, and Priscilla, the Puritan maiden, of which Miss Anne Hollingsworth Wharton owns a replica.

Miss Cohen secures dignity in all her work. This is exemplified in her most important composition, "The Hebrew Prophet," a figure seven feet high, now at the Jewish Hospital, and represented at this exhibition by photographs, and a statuette called "Out of the East." The bas-relief in bronze of Prof. A. A. Michelson, of Chicago, and owned by him, is also shown by photograph.

The McClees Galleries are keeping art bright, with two exhibitions, both to continue until May 15, one of sketches by Charles P. Gruppe of forty-nine numbers, very attractive, with their feeling of Holland moisture and quaint Dutch figures. The other, a collection of fifty-five portraits, mezzotints, etchings and lithographs, by Max Rosenthal. While Mr. Rosenthal is at his best in his etchings and mezzotint portraits, for which he has attained renown, added interest is given this exhibition of his large painting, "Jesus at Prayer," for which he made many preliminary sketches during the past thirty years.

The Plastic Club has sent notices of its club outing, near Belmont Mansion, on June 12. Sketches will be viewed and voted on in pavilion, and a prize will be given to the best.

INDIANAPOLIS (IND.).

The Herron Art Institute had for its April art display the thirteenth annual exhibition of the Society of Western Artists, which closed its circuit here, having shown in Pittsburgh, Chicago, St. Louis and Cincinnati. It filled three of the five galleries, and, taken in the large, was better than that of last year, displaying a saner use of color and a trend toward the decorative in treatment. Alice Schille, of Columbus, Ohio, exhibited several charming genres.

In addition to the above exhibition, a number of other interesting displays were made—pottery by Brandt Steele, of Indianapolis; Oriental and Colonial textiles, lent by Miss Mary Nicholson and Miss Charity Dye, well-known art patrons of Indianapolis, and an interesting display of ceramic painting by Mrs. Hadley, teacher of ceramic art in the Herron Art School.

Miss Lovina Knowlton, the well-known Indiana art bookbinder, and who has had charge of this department in the Herron Art School, will soon leave for a permanent residence in the Northwest. She has bound many volumes beautifully for collectors and connoisseurs, and her departure is much regretted.

J. Otis Adams, the best known and strongest of the "Indiana Group" of artists, had an exhibition of nineteen oils in the Lieber Galleries recently. Mr. Adams, who now has his residence in "The Hermitage," in Brookville, Ind., a picturesque village frequented by artists throughout the Middle West, exhibited some of the best things he has yet done, including several marines. His exhibition, as always, was visited by hundreds of persons. Winifred Adams, his wife, a well-known artist, displayed at the same time five charming still-life subjects.

Miss Ada Robinson, formerly a well-known young artist of Richmond, Ind., is now a successful instructor in the Epworth University, Oklahoma City, Oklahoma, where she has entire charge of the art department. Catalogues of the second annual art exhibition held under her auspices in the college studios have been received.

A collection of modern European paintings was recently shown in the Westcott Hotel, Richmond, under the auspices of Mr. Johnson, of New York, including canvases by Meisel, De Costa, Gilbert, Dupain, Gecchi, Groleron, Guignard, Richter, Lesur, Perreault, Rihaldi, and many others.

Mr. William Dudley Foulke, the well-known writer, publicist and connoisseur, who has a residence in Richmond, purchased a head by M. J. Mierevelt from this exhibition.

Evansville and Lafayette are to have a two weeks' exhibit of the exhibition of the Society of Western Artists.

Dr. Hugo Thieme, of the faculty of the University of Michigan, a former resident of Richmond, has organized the Ann Arbor Art Association, and an exhibit is to be given there soon.

Misses Norah and Jessie Hamilton, well-known Indiana artists resident in Fort Wayne, have successfully experimented in etching and have made a number of charming plates.

In the last annual report of the Detroit Museum of Art special tribute is paid to Mr. E. Chandler Walker for his gift of three valuable paintings, "The Wedding," by Gari Melchers; "The Wreck," by Eugene Isabey, and the "Femmes et Enfants," by Mary Cassatt. Among the noteworthy bequests received during the year were eight paintings by American artists, the gift of Mrs. "Jack" Gardner.

ART SOCIETIES CONVENTION.

The Convention of Art Societies under the auspices of the National Academy of Art took place in Washington this week and was a well attended and successful affair. The convention was called to order by Mr. Chas. L. Hutchinson, first vice-president of the National Academy of Art, on Tuesday, at 10 A. M., in the Red Parlor of the New Willard Hotel. The address of welcome was delivered by Vice-President Sherman.

The objects of the convention were explained by Senator Elihu Root. Hon. Francis G. Newlands gave a talk on the subject of "A Government Bureau of Fine Arts." The delegates then held a discussion, after which Miss Leila Mechlin, art editor of the Washington Evening Star, gave an address on "The Relation of the Government to the Fine Arts." A reception for the delegates by the President and Mrs. Taft was given at 2.30 P. M. at the White House.

At the second session, which opened in the afternoon, the following addresses were made: "The Cultivation of the Public Taste," by Miss Florence N. Levy, editor of the American Art Annual, New York; "Art in the Public Schools," by the Hon. Elmer Ellsworth Brown, U. S. Commissioner of Education.

The convention opened on Wednesday morning with the following programme: "Common Sense in Decoration and Craftsmanship," by Royal Cortissoz, art editor, New York Tribune; "Metropolitan Improvement League of Boston," by Sylvester Baxter, secretary of that organization; "The Recent International Congress of Architects at Vienna," by George O. Totten, Jr., delegate from the United States.

The meeting Wednesday afternoon continued with the following: "Progress of Art in the Gulf States," by Wm. Woodward, Tulane University, New Orleans, La.; "Some Aspects of Municipal Art Development," by Edward T. Hartman, secretary, Massachusetts Civic League; "Work of the Art Commission of the City of New York," by John Quincy Adams.

The convention opened on Thursday with the following addresses: "How the American Civic Association Promotes Community Beauty," by J. Horace Macfarland, of Harrisburg, Pa., president American Civic Association; "What Can Be Done by Co-operation for Outdoor Art," by E. J. Parker, president, Quincy, Ill., Boulevard and Park Association; "The Northampton Prize Flower Garden Competition," by Geo. W. Cable.

The convention closed in the afternoon with the receiving of the committees' reports and the following addresses: "Art Education in the United States," by Walter S. Perry, Pratt Institute, and "The Education of the Public by Lecture Courses in the Fine Arts," by A. H. Griffith, director, Detroit Art Museum.

The following officers were elected: C. L. Hutchinson, of the Chicago Art Institute, president; Herbert Adams, of New York, first vice-president; John T. Alexander, of Pittsburgh, second vice-president, and R. A. Cram, of Boston, third vice-president. The vice-presidents will have charge of the departments of sculpture, architecture and painting. Other officers chosen were F. D. Millet, of New York and Washington, secretary; Miss Leila Mechlin, of Washington, assistant secretary, and J. P. Morgan, Jr., of New York, treasurer.

WITH THE ARTISTS.

Augustus Lukeman has just completed a statue of Prof. Joseph Henry, of Princeton College. He is planning to leave for his summer studio at Stockbridge, N. H., late in May, where he will do a number of bas-reliefs for a public building. The city of Dayton, Ohio, recently purchased a duplicate of his statue of the late President McKinley.

At the workshop of the Piccirilli brothers, in the Bronx, are now the completed statues for the Brooklyn Institute of Arts and Sciences, thirty in number. The statues are to be placed on the south façade of the building June 1.

Herman MacNeil won the competition for the Soldiers' and Sailors' Monument at Albany, N. Y. There were five competitors, and a jury of five. He is also working on a memorial of Senator Platt.

R. W. Van Boskerck has recently finished a picture called "The River Fronionville," also an old church at Caudebec. He has not yet decided on his summer plans and may go to California.

Albert Herter is going to Denver, Colo., on July 1, to put up a curtain for the Auditorium. He will also paint a large decoration for a private residence.

William de L. Dodge is working on a mural decoration for Murray's new restaurant. He will remain all summer at his home in Stonebrook, L. I.

Carlton T. Chapman is going to Providence, R. I., where he will hold an exhibition of his recent pictures.

John W. Alexander is painting a full-length portrait of Mrs. Ambrose Monell, of Tuxedo Park, also portraits of Surrogates Rollins and Fitzgerald. This summer he is going to Seabright, N. J., where he will do considerable mural work.

James Francis Brown has just returned from Atlantic City, where he made several interesting sketches. He is also painting a portrait of Clifford E. Parker. He expects to go to Mexico for the summer.

Late in May Herbert Adams will go to Cornish, N. H., to spend the summer.

J. G. Brown is preparing to leave for the Adirondacks for the summer. He is showing several characteristic canvases, including his latest work, called "Music Has No Charms."

Daniel Chester French is working on a statue of General Oglethorpe, to be erected in Savannah, Ga. He is also finishing a statue of the late Samuel Spencer, president of the Southern Railroad. The statue will be erected in Atlanta, Ga. Mr. French is also working on a memorial for Mrs. Alice Freeman Palmer, president of Wellesley College. It represents Alma Mater sending a young girl into the world. He will leave for his summer home at Stockbridge, Mass., May 18.

Mrs. Elizabeth Gowdy Baker may go to California for a visit to her mother during the month of June. On her return she will spend July and August at her country place at Greenwich, Conn., and in September will probably go to Europe for the autumn months.

Prince Trobetskoy has finished his portrait work for the season and will sail for Europe May 14.

M. Henri Bernstein, the successful Parisian playwright and whose mother was a Miss Seligmann, of New York, is a great admirer of the French painter, Renoir, and has secured many of his important works.

Gustave Cimiotti, Jr., is on a sketching trip in Vermont, and his present address is Amsden, Windsor County, Vermont.

Frank C. Mathewson is sketching at Hampden Meadows, Barrington, R. I.

Two valuable pictures, "The Italian Bridge," an oil by Daniel Garber, remarkable for its coloring and technique, and "Evening," a water-color by E. Irving Couse, have recently been acquired for the St. Paul Institute of Arts and Sciences. A site for the erection of a building is being considered, to be located near the state capitol, and it is hoped that in time St. Paul will have one of the largest and most beautiful art galleries in the United States.

MACMONNIES SOON TO WED.

Vance Thompson cables the New York American from Paris the announcement of the forthcoming marriage of Frederick MacMonnies and Miss Alice Jones, daughter of the late Senator Jones, of Nevada. This has not greatly surprised those who are familiar with life in the little artistic colony of Giverny.

Miss Jones is a small, bright-eyed woman of thirty-six. She lived for a number of years in Washington and went through the High School there and then to Bryn Mawr College, Pennsylvania. Nine years ago she came to Paris to study singing, but when she discovered she had no voice she decided to go in for some other form of art.

It was six years ago that she arrived at Giverny. Miss Jones had an income of a hundred dollars a month from her father, and took a house known as "Les Roches." MacMonnies met her on a tennis court, for she is fond of all kinds of athletics.

ACADEMY'S ANNUAL MEETING.

At the annual meeting of the National Academy of design, held on Wednesday, Mr. Frederick Dielman was re-elected president, but positively declined to accept the nomination. Mr. Alexander was then unanimously elected president. The following were elected officers and council: President, John W. Alexander; Vice-president, Herbert Adams; Cor. Secretary, Harry W. Watrous; Rec. Secretary, Kenyon Cox; Treasurer, Francis C. Jones, and Council, Will H. Low, J. Alden Weir, Louis Loeb, Edwin H. Blashfield, Frederick Dielman and Cass Gilbert.

The following Associate Members were elected Academicians: Walter Clark, Thomas Hastings, Isidor Konti, Joseph Pennell, A. T. Van Laer and F. Ballard Williams.

FRANÇOIS FLAMENG TALKS.

A special cable to the New York Herald says M. François Flameng, just returned from New York, says: "I did not go there with the intention of remaining a long time, and as I did not think I should do any work there I had no intermediary and did not even take a studio, for I always expected that I would be returning the following week. But I was so well received that I passed four months there, including a fortnight at Washington.

"I am filled with enthusiasm regarding New York, charmed by its character of grandeur, by the beauty of the Hudson River and by the cyclopean majesty of its monumental buildings. I consider that it has a character which cannot be ignored by those who really comprehend art, and the lower part of the city gave me the impression of colossal and closely populated Florence.

"I was agreeably surprised by the beauty and elegance of the American women, their taste, their common sense and the respect which Americans feel for Her Majesty, Woman.

"I intend to return to New York next spring, for in addition to the thirteen portraits that I painted I should have done others had I listened to the solicitations I received, but I had to escape by flight, promising to return. I will keep my promise.

SOROLLA ON BOSTON'S VELASQUEZ

Joaquin Sorolla y Bastida has reopened the discussion as to the authenticity of the painting of King Philip by Velasquez, for which the Boston Fine Arts Museum paid \$50,000.

Three years ago, it will be remembered, when the question was raised, a committee of twenty-five leading art critics and artists of New York and Boston decided that the painting was an original canvas by the celebrated painter.

Sorolla now declares that the Boston Museum has been deceived. When asked: "Did you see the two examples of Velasquez at the Boston Museum when you went there to supervise the hanging of your own exhibits?"

"I saw one which may be a Velasquez," responded the painter. "That of the Little Boy Prince."

"And the King Philip?"

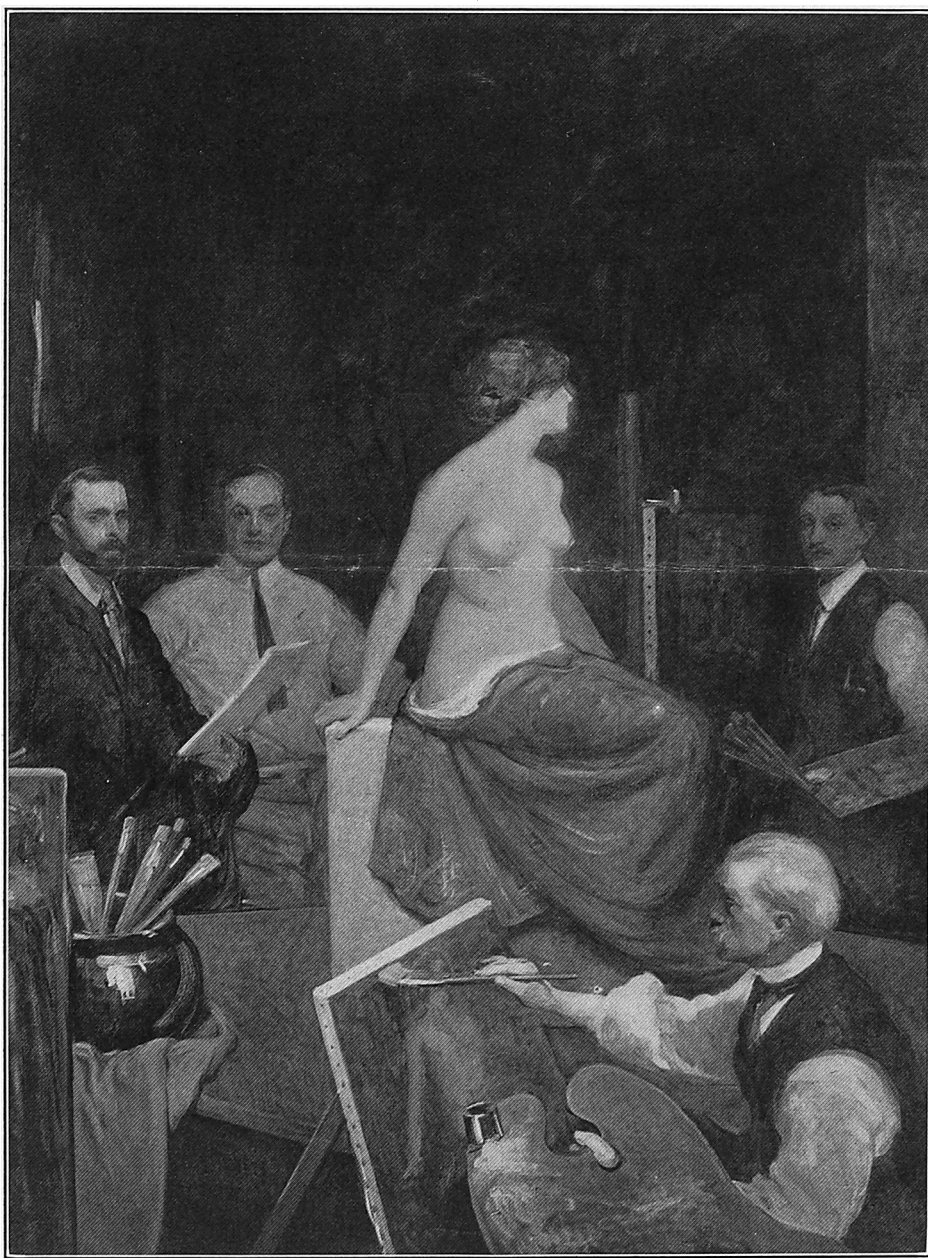
"That is quite out of the question," responded Sorolla. "That thing a Velasquez! I have copied too many pictures really painted by that master to be deceived for a moment."

"Yet the Art Museum paid a great sum for it."

"Too bad—it's a shame! They made many copies in the old times, and this is one of them. Velasquez never touched his brush to that canvas—perhaps never even saw it."

"But have you found no other Velasquez here that is genuine?" the reporter pursued.

"Yes, the Cardinal portrait in the Hispanic Museum in New York, and the one that Mr. Huntington bought from the Kann collection. But if there are others among the many claimants I haven't seen them."



ARTISTS AT WORK.

By Hugo Ballin and Victor D. Hecht.

Artists represented are Hugo Ballin, C. E. Cookman, V. D. Hecht and De Witt Lockman.

George B. Luks has just finished a bust portrait of Senator Root, of New York, to be hung on the wall of the State Department. Senator Root has given Mr. Luks sittings daily for the last three weeks. The portrait is an excellent likeness.

Miss Ava de Lagercrantz, a cousin of the Swedish Minister at Washington, has returned after a visit to Stockholm to paint the portrait of King Gustav.

The portrait is in miniature, and the copy, which is at the artist's studio in Carnegie Hall, shows the King in the full-dress blue uniform of an admiral, and adorned with many decorations and orders.

PERRY WINS PRIZE.

Roland Hinton Perry, the sculptor, who is still in Ludlow Street Jail, owing to non-payment of alimony, has been awarded the Spencer Trask prize of \$100 for the best piece of statuary in the exhibition of works by artist members at the National Arts Club. Mr. Perry, who sent paintings as well as sculptures to the current show, received the Trask prize for his marble bust of Isaac Savage Waterman, of Philadelphia.

To Leon Dabo the jury awarded the Evans \$100 prize for his landscape, "The Bay," one of three decorative pieces in his individual style.

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American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
Charles Chenit Co. . . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S. W.
W. E. Spiers . . . 36 Maiden Lane, W. C.
Sunday Times . . . 7 Essex St.

PARIS.

Brentano's . . . Avenue de l'Opera
American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
American Art Association . . . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

ART TARIFF SITUATION.

As we close our weekly issues for the season, the Art Tariff situation is most unsatisfactory, we should judge, to every one concerned. The bulky briefs and labored arguments of the Free Art League have thus far resulted only in the absurd and impracticable twenty-year provision on pictures and sculptures, and the equally impracticable, if more sane, one hundred-year provision on antiques, art objects, furniture, textiles, porcelains, etc. In the absence of any concerted opposition to these provisions on the part of the picture and antique dealers, due to internal dissensions, jealousies and lack of leadership, and also to the fear that Mr. Morgan and other wealthy American collectors may disapprove of any opposition to free art—although Mr. Morgan has made no sign—and to an equal lack of organization on the part of the

majority of American artists—who favor a specific duty—it is probable that these provisions will stand. There is a good chance, of course, that the Art Tariff may remain as it is for a time with the vetoing by President Taft of the entire Tariff bill or his failure to sign it, in which case the Tariff fight will either begin again in the autumn, or the provisions will stand. So the art season ends with the Art Tariff question left undecided. It is to be hoped that some substitution for the absurd provisions above noted may be made, or that all art importations should be absolutely free from duty—for if the provisions as at present framed stand, there will be confusion worse confounded.

We have done our humble part in trying to induce Congress to recognize the business sense and wisdom of either a specific duty on art works or the exemption of the work of dead artists, and we have received gratifying, growing and encouraging response to our efforts. But the "big stick" of the claimed and probably fictitious opposition of Mr. Morgan and other wealthy American collectors to anything but free art has been brandished, and has frightened the Tariff Committees, who have endeavored to meet the situation by the compromise of an absurd and impracticable twenty and one hundred year age provisions. Parturient montes, Nascetur ridiculus mus!

MORGAN AS A "BOO-DADDY."

When an old colored "mammy" in Charleston, S. C., wishes to scare her infant charges she says to them: "Look out for the Boo-Daddy." This mythical individual answers to our "Bogie-man." During the past few months the advocates of free art, and especially the secretary of the Free Art League, a young Boston attorney, and Mr. Robert W. De Forest, of New York, who has championed the cause of free art most enthusiastically, although without any practical experience of the art business, either as dealer, artist or collector, have continually and continuously argued that if the duty on art was removed collections of pictures and art objects owned by wealthy Americans, and which are now in Europe, would be immediately imported, to be given now or in the future to American art museums. This argument has been much used in Washington and has presumably had decided effect upon the Ways and Means and Senate Finance Committees, the first of which framed the Payne Tariff bill, which the second is now revising.

The New York Evening Post pertinently inquired last week: "Who knows that Mr. Morgan intends to bring over his collection if free art is provided, and to whom has he given any intimation to that effect?" Mr. Morgan is no longer a young man, spends many months of each year in Europe, and especially in London, where he enjoys having his treasures around him in his mansion at Prince's Gate. It is much to be doubted that

he will send his art collections to this country before his death, and if he should wish to do so it is a question whether he could not import them as household goods free of duty, as he has established a residence abroad, while in any event, if he wishes to educate the American public, he could send them to the Metropolitan Museum for exhibition, free of duty. And what Americans save Mr. Morgan have any art collections of note in Europe?

The continued use of Mr. Morgan's name in connection with the agitation for Free Art is absurd, and we suspect that the eminent financier is being used as a "Boo-Daddy" by the Free Art advocates.

METROPOLITAN MUSEUM.

Among the recent accessions to the Metropolitan Museum of Art, shown at the monthly press view on Monday last, is the famous collection of rare lace called the Blackborne, begun in 1850 by Thomas Blackborne, and largely augmented by his son, Mr. Arthur Blackborne. This valuable collection, numbering over six hundred specimens, was purchased for the Museum from Mr. Vitall Benguiat by a number of ladies and gentlemen for \$20,000.

These laces will remain on exhibition for several months, and are arranged in chronological order, beginning with the XVIth century. The most important piece is a unique representation in thirteen panels of the story of Judith and Holofernes, in Italian needlepoint. Among others are rare specimens of Venice point, a beautiful piece of Brussels lace, with peacock design, and a rich variety of pieces in the different styles of the XVIIIth century.

Other accessions are two oils by Albert P. Ryder. "Curfew Hour" and "The Smugglers' Cove," purchased by the Museum; seven drawings by Arthur B. Davies are a gift from an anonymous donor. A gold watch of the late XVIIIth century is a gift of Mrs. R. Stoker, and a silver loving cup, designed and made by Wilhelm Düring, in 1844, is the gift of his son, Mr. Charles A. A. Düring. Mr. and Mrs. Frederick S. Wait have made gifts of a bronze medal of Theodore Roosevelt, obverse by C. E. Barber, reverse by Morgan; bronze medal, Abraham Lincoln, by C. E. Barber; copper medal, Abraham Lincoln, by W. H. Key—American; bronze medal, Rouget de Lisle, by David—French, early XIXth century.

In memory of her husband, Mrs. Theodore Kane Gibbs has given a group in serpentine stone, "Tiger and Gazelle," by Barye, and a gift from Mr. George Blumenthal is a carved wood panel of the XVIth century, "The Visitation," from the engraving by Dürer, evidently done in South Germany.

Purchases by the Museum are three bronze statuettes, "Competitor" and "Juggler," by R. Tait McKenzie; "Girl Skating," by Abastenia St. L. Eberle, and two early XIXth century French combs, one set with emeralds and the other with pearls, and 122 pieces of Siamese porcelain.

One of the most important permanent memorials of the Hudson-Fulton celebration will be erected through the generosity of Mr. C. K. G. Billings on the site of old Fort Tryon, now owned by Mr. Billings. It will be a tablet about ten feet in height, in granite and bronze, designed by Charles R. Lamb.

WHO BOUGHT THE HOLBEIN?

(Continued from page 1.)

Is Picture Worth It?

"The extraordinary efforts making to secure the retention of the Duke of Norfolk's Holbein in the National Gallery," Mr. Isaac N. Ford cables the New York Tribune from London, "have not yet been successful. His right to sell the picture to an art dealer is now questioned under the law of entail, and close constructionists contend that a special act of Parliament will be required. The price asked, £70,000, is so exorbitant for a picture not ordinarily classed as a great Holbein that it is not likely that the money can be raised. "There are scores of Holbeins in England, and their value has been artificially raised by exaggeration of their merits. The portrait of the Duchess of Milan was rapidly painted after a single sitting, and attracted little attention during the long period when it was lent to the National Gallery. It is assumed that the portrait will go to America if the money be not pledged in a few weeks."

A cable to The Associated Press from London says: A lively campaign has been started by a section of the press against the suggested public subscription for the purchase of Holbein's "Christina of Denmark." Well-known artists and experts are warmly denouncing certain letters which have appeared in the newspapers as "an attempt to exploit public sentimentality to further a cool and calculating business proposition."

The consensus seems to be that the picture is not worth anything like the price asked for it, which is about double the highest figure previously paid for any Holbein, and apparently represents a profit of \$45,000 for some one.

The storm of controversy, which raged three years ago, when the public was induced to subscribe \$225,000 for the purchase of Velasquez's "Venus and Cupid" by the report that the picture was in danger of being taken out of the country, has been revived, as exactly the same tactics are being pursued in the present instance.

"We are now familiar with that mysterious, anonymous American millionaire who is waiting to snap up these national treasures," writes one critic. "When the public was induced to purchase the Velasquez 'Venus' doubting Thomases made every effort to discover the 'would-be purchaser,' but this was futile. On the present occasion the public appears unlikely to take much hand in the deal without a show-down."

And Now Dr. Bode.

A special cable to the New York American from London says: "At last the mystery of the disposition of Holbein's famous Queen Christina, which the Duke of Norfolk sold for \$300,000, has been solved. Germany has secured it. "London papers continue to intimate that Mr. J. P. Morgan is the purchaser, but The American learns that Doctor Bode, director of the Berlin Museum, has captured the prize.

"Whether the German director paid \$360,000 for the picture, thus netting the dealers the pleasant bonus of \$60,000, is not known.

"Why the Duke of Norfolk, who is one of the richest men in England, should need ready money by the sale of an occasional masterpiece like this Holbein is explained by his private benefactions. The Duke to-day notified the municipal authorities of Sheffield that he intended to transfer to them the only park in the city. It covers sixty acres, and is worth \$5,000 an acre. This donation just offstands the price the Duke received for his Holbein.

LONDON LETTER.

London, May 5, 1909.

More important than the opening of the Royal Academy is the staggering announcement that the famous full-length portrait by Holbein of Christina of Denmark, which has hung as a loan from the Duke of Norfolk in the National Gallery for twenty-eight years, has been sold to Messrs. P. & D. Colnaghi, and unless it can be purchased within a month will probably be lost forever to the National Gallery and England. There is no need to say that this is one of the finest Holbeins in the world, a masterpiece of the German master's later style, and the announcement of its sale is a shock to all who have been accustomed to look on it as a national possession. I hear the price demanded is £65,000. A meeting of the trustees of the National Gallery has been convened to consider the situation, but since the Hals family group is still paid for only in part, it is doubtful whether much can be done by the trustees except appeal to private generosity. This is the only hope, and the response must be speedy and generous if the picture is to be saved.

The chief feature of the Academy exhibition this year is Sargent's great lunette, "Israel and the Law," in which he proves himself to be a master of decorative painting in the grand style as well as of portraiture. Against a blue sky quivering with light an exquisitely balanced group of pink-robed figures, classic in form and feature, hold out the golden scroll of the law. The design is admirably hung at the end of the eighth gallery, where it can be seen from a distance, and its effect is thus described by the critic of the "Sunday Times":

"The placing of the figures and their clear-cut, sculptural presentation has a wonderfully majestic effect, expressing the unbreakable power of the law, its enduring dignity and awe-inspiring beauty, while the exquisite color, the delicate blue and grays and rose and gold, tells all who are willing to receive the message of its exceeding loveliness and sweetness, of the peace and comfort that is given when we bow our heads in acquiescence to its wise and just decrees. This is a work before which only the idle and unreflecting can chatter; there is no excuse to linger here and prate of Mr. Sargent's cleverness and technical dexterity. In this he has taken to himself wings and soared into the higher air, the tricks of trade, and the trappings of fashion have alike fallen to the ground, and accomplishing with reverence the high mission with which he had been entrusted, Mr. Sargent worthily dons the mantle of our own Alfred Stevens and the Great Masters of the Renaissance."

Mr. Sargent's portrait of "Mrs. Astor" is far less highly esteemed, more attention being paid to the costume than the wearer, but, on the other hand, his portrait of "Lord Wemyss" is a magnificent living presentment of character and a brilliant example of his technical skill. Another superb portrait is the little girl, "Elizabeth Williamson," by A. Mancini, the Italian master whom Sargent considers his artistic superior, while a sensation has been made by the decorative yet natural and most original portrait of "Mrs. Bendixson," by the young Irish painter, Gerald Kelly. This, his first picture accepted by the Academy, has been hung on the line, and represents a lady sitting in the corner of a handsomely furnished room. The values are observed with unerring fidelity and, though the accessories and costume are

elaborate to ornateness, the character of the sitter dominates the whole picture.

Other characteristic portraits come from Orchardson, Briton Riviere, Poynter, Alfred Priest and Frank Craig, Cope and Fildes, but George Henry is most disappointing, his contributions being far below the level he has attained in the past.

The feature of the landscapes and rustic subjects is George Clausen's diploma work, "Interior of an Old Barn," an exquisite luminist rendering of the scene in which the best qualities of Monet and Millet are combined. Another little Clausen, "Late Moonrise," has the same fine qualities of observation and color and is also notable for its impressive design. Good landscapes are also contributed by H. Hughes-Stanton, Leslie Thomson, Bertram Priestman, Gardner Symons, Friedenson, Robert Fowler and Alice Fanner.

The sculpture section reveals a new young artist of uncommon power, Mervyn Lawrence, whose vigorous Rodin-esque statue, "The Argument," palpitates with life, and makes all surrounding statues look like lay figures. In the same section are good busts by Basil Gotto, Margaret Wrightson and Alexander J. Leslie, while among the smaller groups distinguished work is shown by Bertram Mackennal and Morris Harding. Neither Swan nor Gilbert show sculpture this year, while Brangwyn, Abbey and Sir W. B. Richmond are also among the Academicians and Associates who show no works this year. The general opinion of competent judges is that the Academy is notable this year for a small number of works of unusual excellence, rather than for any high standard of general interest and achievement.

Other successful exhibitors are George Harcourt, Walter W. Russell, Mrs. Laura Knight, Keith Henderson, E. A. Hornel, La Thangue, Frank Bramley and Sydney Lee.

At Christie's several modern pictures reached four figures in the sale of the property of the late Lord Battersea, the late Right Hon. James A. Campbell, the late Mr. James A. Garland of New York, Mr. J. H. Van Eeghen of Amsterdam, and others. The most important lots were the Garland paintings, most of which were exhibited at the Metropolitan Museum, New York. Jules Breton was first favorite, Messrs. Knoedler having to pay £2,835 for his "Le Gouter." Messrs. Tooth gave £2,677.10 for Troyon's "Cattle in a River," and his "Cattle in a Pasture" went to Arnold and Tripp at £2,625. "Les Bords de L'Oise," by Daubigny, fetched £913.10 (Knoedler). "Springtime," by Sir L. Alma-Tadema, £945, (Sampson); in the Murrietta sale a picture called "Spring," by Sir Lawrence was bought in at £1,312 10s. The Campbell collection included a fine "Amsterdam," by James Maris, and Messrs. Wallis paid £1,260 for it. Among the Eeghen pictures were "La Cardeuse," by J. F. Millet, which went for £1,102 10s. (Chapman); "Preparing the Meal," by A. Neuhuys, £840 (Scott & Fowles); the "Great Oak," by Rousseau, £682 10s. (Edward), and "La Symphonie," by Jules Dupré, £840 (Marks). A beautiful water-color drawing of "Ingleborough from Hornby Castle," by Turner, fetched £1,365 (Maule), against £2,310 in 1881.

Other notable incidents of the auction room have been the sale at Christie's of Constable's "Yarmouth Jetty" for £1,449, and of the Happer collection of Japanese prints at Sotheby's, where they brought a grand total of £6,000.

PARIS LETTER.

Paris, May 5, 1909.

M. Baudoin recently brought, under the hammer, old paintings of the Gay collection, among others a large canvas by Lépicie, "La Famille Leroy," appraised at 10,000 frs., and which was sold to M. Agnew for 10,200 frs. "La Femme du Braconnier," by the same artist, went to M. Leroux de Villers for 4,620 frs., after an appraisal of 8,000 frs., while a "Portrait du Duc d'Eng-hien," by Schilly, appraised at 2,500 frs., was secured for 5,100 frs. by M. Hottinger.

Furniture and tapestry sold extremely well at the M. H. Perrin sale, when a sofa and eight armchairs in carved wood and tapestry of the Louis XV period, appraised at 25,000 frs., went to M. Ducrey for 34,500 frs. M. Fabre gave 13,200 for a Louis XVI "secrétaire" signed N. Petit, appraised at only 8,000 frs.

The cable has told New York of the unprecedented success of the Janzé sale with its total of 363,900 frs. The event of the last day was the sale of the 1773 edition of Molière's works, in six volumes, with bindings by Bradel Derome, a unique copy with the thirty-three original drawings by Moreau le Jeune. M. Lair Dubreuil, who conducted the sale, appraised the book at 125,000 frs., and the bidding started at 80,000 frs., the price of 155,000 frs. being soon offered by M. Bourdariat. M. Morgan then stepped in and secured the book for 177,500 frs., a record price (195,250 frs. with the taxes and dues), as no other book ever produced such a price at a public sale before.

Another extremely interesting sale was that of the Victorien Sardou collection at the Georges Petit Galleries. The first day produced 160,995 frs. with drawings only. The top price (11,000 frs.) was paid by M. Sortais for Hilaire's two water-colors of "Jardin du Luxembourg," appraised at 8,000 frs. The "Fête de Nuit sur la Place Louis XV.," by Aug. de Saint-Aubin, appraised at 4,000 frs., went to M. Stettiner for 8,050 frs., while the Carnavalet Museum paid a total of 4,735 frs. for six drawings, and the Opera Library 1,175 frs. for portraits of actors in interesting costumes.

The paintings realized 102,000 frs. M. Stettiner gave 14,900 frs. for "Angélique et Médor," by Antoine Coypel, appraised at 10,000 frs., and M. André Sardou 2,000 frs. for Callet's "Trois Grâces," appraised at 1,000 frs. At the same Sardou sale, a Louis XVI. barometer, in carved gilt wood, appraised at 3,000 frs., produced 4,150 frs., and a Louis XV. miniature representing Marie Antoinette sold for 600 frs.

In addition to these important sales, more interesting events are announced, among others the sale of the Ch. M. collection of XVIth century drawings, and that of the collection of Madame de V., containing "La Femme en Gants," by Courbet, and "La Belle Créole," by Henner, a replica of the picture in the Luxembourg Gallery. M. Lair-Dubreuil will dispose of modern paintings on May 10 and 21, and of Old Masters on May 13 and 14. Beautiful jewelry will be sold on May 26, and very important old prints from May 25 to 30.

There is every indication that June will be equally busy, with an extremely important sale of an XVIIIth century collection belonging to a well-known amateur, and the sale of the Coquelin collection.

Space fails to even mention the many exhibitions now on in Paris. Mention should be made of the death of Henri Dupray, the well known military painter.



ANTONIO DE LA GANDARA.

By S. M. Roosevelt.

At the Société Nationale Salon.

AMERICAN ART FOR EUROPE.

A special cable to the New York Times from London says Ex-Senator W. A. Clark, of Montana, sailed for New York on the Lapland from Dover Saturday, and expressed himself to the correspondent of The Times as greatly pleased with the prospect of the success of the project in which he is so greatly interested for the encouragement of American art and American artists.

"Art lovers both on the Continent and in England," said he, "have shown the most cordial interest in it. Influential leaders in art circles have promised all their influence in furtherance of the movement, which, you know, is fathered by the Society of American Art Collectors, of which I am a member. First we intended to have an exhibition in London this year, but the death in New York of the chairman of the committee charged with the arrangements after I had come to Europe caused us to defer the undertaking until next May or June."

"I have been devoting my time to the matter during the four months I have been in Europe. We expect, after the yearly exhibition in London, to show the same pictures in Paris each succeeding autumn, probably not later than September. Every American artist, whether resident in his own country or abroad, may be represented by two pictures if they are of sufficient merit, and they will be judged by a jury of Americans. I expect at the first exhibition to have at least 100 pictures. Our object is to encourage American art, and at the same time to show Europeans what American artists can do. I do not know whether we shall also have an exhibition in America, but it is not at all improbable."

[This is gratifying news, and it is to be hoped that Ex-Senator Clark's plans may be carried out. It is of course to be assumed that Ex-Senator Clark's expressed keen interest in American art will be emphasized by his joining the ranks of the too few collectors of American pictures and thus proving his faith and interest. "Faith without works is dead," Senator.—Ed.]

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library.—Objects from the Hoentschel Collection. Interiors and Wood-Carvings, Chateau Rambouillet.

Bauer-Folsom Galleries, 396 Fifth Ave.—Selected American Paintings.

Brandus Galleries, 712 Fifth Ave.—Second New York Salon by the Society of French engravers of original etchings in colors.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Ehrich Galleries, 465 Fifth Avenue.—Paintings by early American masters.

Fine Art Galleries, 215 West 57th St.—Annual exhibition of the American Water Color Society, to May 22. Admission 50c.

Knoedler Galleries, 355 Fifth Ave.—Portraits by Mrs. Alice C. Barney.

Lenox Library.—Etchings and Lithographs of animals by great artists.

Macbeth Galleries, 450 Fifth Avenue.—Selected American paintings.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Modern Athenian Club, 43 West 46th St.—Sculptures by Louis Potter.

Montross Galleries, 372 Fifth Ave.—Selected American paintings.

National Arts Club, 119 East 19th St.—Annual exhibition by former students of the Art Students' League.

Sherwood Building, 58 W. 57th Street.—Exhibition and Sale of Pictures by the late Walter Florian in his former studio, 4-7 p. m. daily, to May 24.

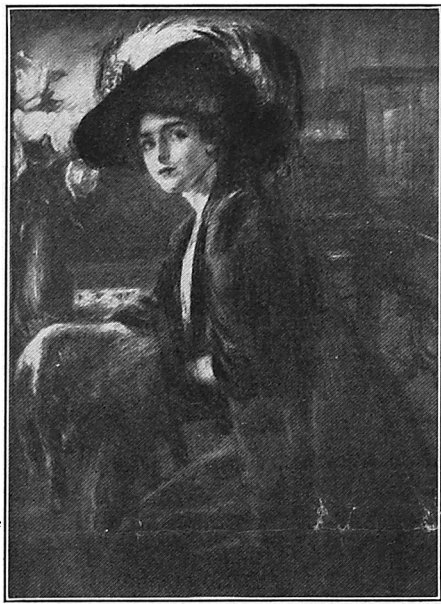
EXHIBITIONS NOW ON.

Walter Florian's Pictures.

An exhibition and sale of pictures by the late Walter Florian, whose recent untimely death is so much regretted, is in progress until May 24, at his former studio in the Sherwood Building, No. 58 West 57th St. The works shown include the young painter's splendid portrait of Josef Israëls, which brought him his first reputation, and which, it is hoped, should have a deserved place in the Metropolitan Museum, and his almost equally strong and well-painted portraits of General Cronje, Rodin, the French sculptor, which also ought to hang in the museum, Carl Schurz and Father Ducey. There are also four fancy portraits, five interiors with figures, which, while they reflect the modern Dutch masters have still much originality, a beautifully painted and well modeled nude, a figure work entitled, "Repose," and the large outdoors with figures, a Millet subject, "The Laborer's Prayer." Of these the "Repose" and "Laborer's Prayer" were sold last week.

Art lovers should visit this exhibition, which emphasizes the loss in Walter Florian's death to American art.

Five wood engravings by Henry Wolf are a feature of the display of Black and Whites at the Water Color Exhibition, and will be found in the center gallery. These are his last and one of his most successful productions of Robert Louis Stevenson, the "Beatrice d'Este," after Leonardo da Vinci, so well received last year at the International display in London, and the portrait of Gerome, the artist. Mr. Wolf's work is so sympathetic and expressive that it always calls for the most careful study and attention.



MISS LAURA BARNEY.

By Mrs. A. C. Barney.

At the Knoedler Galleries.

Pastels by Mrs. Barney.

Mrs. Barney, of Washington, who has been known to the art public for some years as a clever pastelliste, has on exhibition in the upper galleries at Knoedler's, No. 355 Fifth Avenue, through May 20, fifty-four examples of her work in the fascinating and elusive medium. The artist has unusual facility, a delightful sense of color, rare refinement and much ability in the rendition of expression. She is at her best in some heads, which are strongly characterized and fine in color, in a full-length seated portrait of Miss Gwendoline Ffoulke, of Washington, which has charming color and light, good expression, and is very decorative in treatment, in a three-quarter length fancy portrait, "Relations," also good in color and expression, in a modern Madonna, a mother and child, which she calls "Volapuk," another double figure canvas of the same subject, painted by lamp-light, both of which have charming expression and are well drawn and composed, with good sentiment, and in a little sketch of a French village street entitled, "The Gold of the Poor," which has effective color and light.

Of the many portrait heads and busts, the best are those of two Arabians, Mirza Abdul and Fazi, of the Countess of Suffolk, formerly Miss Daisy Leiter, the Baroness Hengelmuller and of Mrs. Nicholas Longworth, which last she calls "Princesse Alice."

There is a tendency towards the bizarre in certain of Mrs. Barney's pastels, notably "Lucifer," the "Chant de Circe," and "Medusa," but despite this quality and its concomitant effect of sensationalism, even these works are well done and good in color. The artist would seem to be a follower of no particular school, and her work appears to be the expression of an unusual individuality.

Americans at Ehrich's.

By the courtesy of the Ehrich Galleries we illustrate this week a sketch portrait of Martha Washington, by Gilbert Stuart, which forms part of their present exhibition of early American art. This picture was painted from life by Stuart, and is the only known Stuart life-study of Mrs. Washington, excepting the well-known Athenaeum example, now in the Boston Museum of Fine Arts.

The exhibition, which will remain open for the next four weeks or possibly longer, is the best of the kind that these galleries have yet made, and the most comprehensive and catholic yet made in America, save possibly that at the Charlestown Exposition in 1901-02.

It is made up of exceedingly well selected canvases, many of which have never been seen in public before, and which represent all the best known and some of the lesser known early American painters. There are examples of Gilbert Stuart, J. S. Copley, the Peales, Trumbull, Symbert, Blackburn, Earl, Sully, Jarvis, Jouett, Waldo, Ingham, Inman, Mount, Morse, Theus, Flagg, Healy, and numerous others.

Colored Etchings Salon.

The Salon of Colored Etchings, now open at the Brandus Galleries, No. 712 Fifth Avenue, continues to attract art lovers. As one studies more closely these productions one is more impressed with their artistic quality and effectiveness. The moderate figures at which these truly artistic art works are placed brings them within the reach of modest purses, and they will adorn many a summer home this year.

Art Students' Summer Show.

The annual exhibition of former students of the Art Students' League opened on Wednesday with a reception in the evening, at the National Arts Club, No. 119 East 19th Street, and will be open for three weeks, while many of the pictures will remain in the club during the summer. The collection is an interesting one, comprising many well-known pictures by the older artists, and some promising examples by several very young men.

Louis Loeb sends "L'Allegro" and "The Lake," R. H. Nisbet "Summer," and Howard Pyle four pictures, including "Dividing the Treasure"; H. B. Fuller is represented by "Illusions," C. W. Hawthorne by "The Florist's Daughter" and "The Return from the Catch," in the recent Academy exhibition. Wilhelm Funk sends several portraits, "Dorothy Bigelow," "Mrs. Archibald White," "Francis Burke Roche" and "Jeanne." Ben Ali Haggin sends "The Little White Dancer," and Edward Dufner "The Golden Locket," while A. V. Tack is represented by "A Cloisonné Vase," and Ernest Major by "Lady Olympia." Dimitri Romanoffski, who is still a student at the League, sends "Sewing," a strong study; Antonio Barone, another young man, sends "Portrait of Miss K." and an interesting "Study of Three Children." Robert V. V. Sewell sends two panels, "Parenthood" and "The Return Home"; Edwin B. Child sends his portrait of "Mrs. A. von Hünerbein," J. Mortimer Lichtenauer sends "Matinale," and F. Edwin Church is represented by "The Danter."

Among the landscapes are "Monte Carlo Gardens," "The Pool" and "The White House," by D. Putnam Brinley; "Spring," by Albert E. Smith; "The Willows," by Robert Reid; "A Norwegian Morning," by Gifford Beal; "The Oaks of Nauyaug," by Reynolds Beal, and a mountain scene by Dasberg.

Other artists represented are Walter Goltz, Arthur P. Crisp, Everett L. Warner, Girard Hale, Carl Nordelle, Katharine Farrington, Eugene Speicher, Richard T. Maynard, Philip Hale, Arthur Hoeber, Constance Curtis, C. Y. Turner, Charles Bittinger, Susan Ketchum, Arthur P. Spear, John Carlson, Harry L. Hoffman, Rhoda Holmes Nichols, Agnes Richmond, Edward D. Bradstreet, F. S. Church, Louis David Valliant, Elmer McCrea, Charles Hopkinson and Hugo Ballin.

A number of etchings are also shown, and miniatures by Lucia Fairchild Fuller, Alice Beckington and Mrs. child Fuller, Alice Beckington, Mrs. Homer St. Gaudens and Meta Steinger, and a few pieces of sculpture by Abastenia St. L. Eberle, Charles Keck and others.

ART DEALERS ON TARIFF.

The recently organized Art Dealers' Association has issued the following pronouncement:

"Under the existing, or Dingley, tariff law, there is a duty of 45 per cent. on imported tapestries, of 40 per cent. ad valorem on rugs and also a duty of ten cents a square yard; and on antique furniture, etc., of from 40 per cent. to 60 per cent., all without respect to age.

"These rates have worked hardship to none, but justice to all, but under the Payne tariff bill there is grave danger to American interests, inasmuch as it proposes to admit free of duty objects of art less than one hundred years old.

"To take proper action in regard to this matter a number of the leading dealers in antiques, rugs and tapestries have formed the Art Dealers' Association, among the number being Mr. C. T. Charles, of London, who is president of the association, and who is assisted by the following: H. O. Watson & Co., William Baumgarten, Kelekian, Benguiat, Duveen Bros., Yamanaka & Co., J. P. Silo, Adams, Downing, John Duveen, Cottier, and, in fact, all the art dealers and decorators.

"As far as the twenty-year clause applying to paintings and statuary is concerned, the dealers have taken no action. They are strongly of the opinion, however, that the present Dingley tariff, as applied to the objects which they handle, should not be disturbed, although it levies duties of from forty to sixty per cent. A fund has been raised for the purpose of having counsel prepare briefs on the subject and of presenting the case of the art dealers before the Senate committee.

"The principal objection which is urged against the Payne measure by the dealers is that if it were adopted the country would be overwhelmed with worthless imitations of the rarest antiques. The framers of the new tariff does not define with exactitude 'a work of art,' and leaves the determination of that important point to the Secretary of the Treasury. The beautiful creations of medieval old cabinetmakers, porcelains, tapestries, Oriental rugs, Rakka ware and numerous other articles are properly accepted as works of art, yet their classification would, it is believed, lead to interminable disputes. It is the position of the dealers that only highly trained experts would be able to tell approximately the age of art objects. They fear that articles of modern manufacture resembling antiques would be admitted free and eventually sold as genuine to those not able to recognize the difference.

"This would open a large field to peddlers and fakers from all over the world. In fact, we hear that many of this class of people are already making inquiries with a view to a systematic invasion of the American field if Congress should be so ill-advised as to pass the schedule as it stands. The carrying into effect of the Payne bill rates of duty will simply drive all the large houses in this line of business out of the country.

"Therefore the directors of the great establishments which decorate the homes of the wealthy believe that the tariff as it is would keep out a horde of irresponsible small dealers and peddlers of alleged antiques, who, they hear, are already gathering in Europe for an invasion of the market. They would not see the shotgun take the place of the honest worm in perforating the wood of old throne chairs, and they do not care to compete with men who might resort to questionable means to see that their rugs are of the soft tones which are supposed to come only from the action of time."

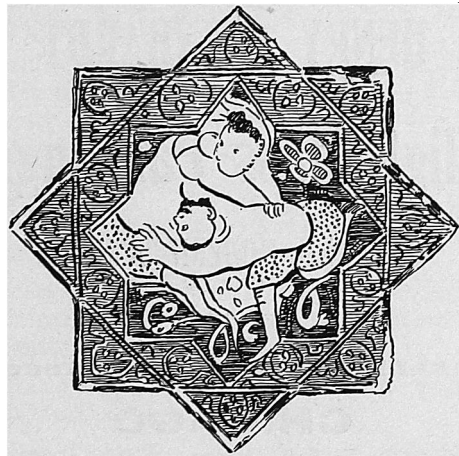
WITH THE DEALERS.

Mr. Felix Wildenstein, of Gimpel & Wildenstein, No. 509 Fifth Avenue, will probably sail on May 25, for Paris.

Mr. Louis Ehrich, of the Ehrich Galleries, No. 463 Fifth Avenue, will not go abroad before July 1.

Mr. Fowles, of Scott & Fowles, No. 590 Fifth Avenue, sailed on the "Oceanic" on Wednesday for London.

Mr. Allan Tooth, of Arthur Tooth & Sons, No. 580 Fifth Avenue, will sail about June 1 for London.



XVth CENTURY LUSTRE
PERSIAN TILE.

At the Kelekian Gallery.

There are now on view at the Kelekian Gallery, No. 275 Fifth Avenue, some very fine Persian iridescent potteries. Also on view are some recently imported XIVth century Gothic marble statuary, Italian and Egyptian bronzes and XVIth century rugs and tapestries.

The present exhibition of pastels by Mrs. Barney, of Washington, at the Knoedler Galleries, No. 355 Fifth Avenue, will be the last to be made there this season. Mr. Charles Knoedler will sail on La Savoie May 20, and Mr. Farr on the Baltic, May 22.

The present exhibition of selected pictures at the Montross Galleries, No. 372 Fifth Avenue, will continue until about June 16. Mr. N. E. Montross will sail on the Mauretania June 16.

The new building at the northeast corner of Fifth Avenue and 47th Street, recently erected by Arthur Tooth & Sons, has been leased for a term of years to the Windsor Trust Company. The firm of Tooth & Sons, who are just fitting up galleries on the ground floor, will occupy them for a time, at least.

The sale next week at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, will be an important one for this late period of the season, and will consist of rugs and Oriental curios, and also of a collection of valuable paintings, to settle several estates. The rugs and curios will be sold on the afternoons of Wednesday and Saturday, inclusive, May 19-22, at 2.30 P. M., and the paintings on Thursday and Friday evenings, May 20-21, at 8.30 P. M.

As already announced, Mr. James P. Silo and his son, James P. Silo, Jr., will sail for Europe on the "Baltic," June 19.

INGRES-MILLET SALE.

MM. Tilorier, Charpoutier et Feral sold, at the Hôtel Drouot, on May 6, a picture by Ingres and Millet, which came on the market through the death of M. Hartmann. Millet's picture, "Les Meules," brought 65,000 frs. (\$13,000), M. Leroy being the purchaser. At the Hartmann sale in 1882 this picture sold for 36,000 frs. (\$7,100). Ingres' "L'Épée de Henri Quatre" fetched 3,300 frs. (\$660).

ANTIQUÉ FURNITURE SALE.

Old English furniture, Sheffield plate, silver and rare porcelains, were sold by order of Dittenhoefer, Gerber & James, in the Fifth Avenue Art Galleries, May 6. The one hundred and seventy-five numbers of the catalogue brought \$4,981. The top figure of the session was \$200. It was given by John Alley Parker for a sunburst mahogany table.

Receipts for the second afternoon, May 7, were \$6,917, which made a total of \$11,838 for the furniture. The highest price, \$345, was given for a Hepplewhite suite of sofa and six chairs by Mrs. A. E. Stillwell, and Ernest Flagg paid \$120 for a Chippendale settee.

The final sale closed May 8, with a grand total of \$24,413, of which \$12,575 represented the sale of the afternoon.

STEELE-DUPIGNAC SALE.

"Scene on the Seine," by Ridgway Knight, brought \$610, the highest price paid May 6 at the first session of the sale of the Steele and Dupignac collection of paintings at the Fifth Avenue Art Galleries. Edward O'Reilly purchased the picture for a client.

A Gerard Legout—"Arrival of Fishing Fleet at Concarneau"—brought \$500, and a Meissonier, "Dozing," was sold to Willard Brown for \$290. Emil Prinz obtained, for the same price, "Waiting for the Boats," one of Auguste Hagborg's canvases. The total for the evening was \$7,250.

A small Corot brought the highest price—\$750—at the final sale, May 7. Mrs. C. Wilbur was the purchaser. The total for the evening was \$9,048, bringing the grand total up to \$16,298 for the two days. "The Halt at the Inn," by Jules Worm, was bought by J. K. Patterson for \$380, and "Rue de la Paix, Paris," by Louise De Schryver, brought \$340, T. S. Keveney being the buyer.

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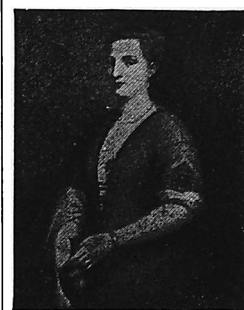
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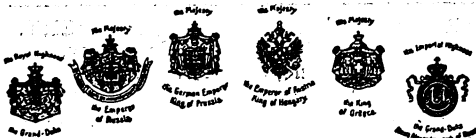
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